The Oliver Stone JFK Assination Script 3/18/91 HW

The source from whom I got the Oliver Stone JFK assassination movie script asks that I not let anyone know I have it until about April 1. Only Lil know that I have it. Without the title and any other pages prior to 2 and with 11 and 144 missing.

Because I cannot read and write in longhand at my desk and because typing and copying simultaneously at my desk is awkward, I began making notes as I sat and read in the living-room and then, when Lil thought of a loose-leaf notebook, which provided a rigid surface, I discontinued making separate note and made them on the script pages. The earlier notes follow below.

To a degree the script does not follow On the Trail of the Assassins, the Garrison book, but it nonetheless glorifies Garrison, treats all of his nuttiness that it does include as legitimate and factual (it could not include all, of course), weaves in as his work the nuttiness of others and treats all the nonsense as factual, even including Fletch Prouty's "identification" of one of the so-called "tramps" as General Lansdale, without using Lansdale's name. It includes several parts of the fabricated Rickey White story, like the fictional and plagiarized account of the Tippit killing, does not have even the names of those who worked most closely with Garrison, using only two, those of Louis Ivon and Alvin Oser, fictionalizes all of the Boxley story in the script, one aspect being of special interest to me and I think to the history of that fiasco, but in general it is what I suppose is a movie version of that book. The script does justify the opinion of it by Garrison in the Times-Picayune story in which he pronounced it a good and satisfying script.

It is designed to validate Garrison and to have his failure attributed to the unnamed CIA, which is what he said in the book and is false.

Although it is several days since I read the script and the notes I made on it may contradict what I next say, my present impression is that perhaps the most dishonest of the innumerable dishonesties that characterize the script is portraying Boxley as a regular New Orleans city employee already on Garrison's staff when the script begins. He is presented as one of the more important assistant DAs, although this is not stated explicitly when in fact Garrison, personally, hired him later as an investigator. He was not a lawyer and he was not a city employee. This is to cover Garrison's bad judgement in hiring him personally becaus Stone makes an infallible hero of Garrison. Boxley is long dead. Can't sue.

~~Sciambra is~~ Andrew Sciambra not in the script except in what appears to be an accidental mention, the only name not in caps, his last name only, without any context. Jim Alock is not mention at all, nor are any of the other lawyers and investigators who were part of the "probe" staff. There is a woman lawyer who is a minor part of the small staff Stone uses, the others being Oser, Ivon and Adama Bertel Boxley only. But of all the staff the one closest to Garrison in the "probe" was Sciambra. I found myself wondering it this represented what Garrison for reasons not apparent wanted or because they would not agree to let their names be used for Stone's money.

The reason the news accounts include the titles of other books to which Stone bought the

rights is apparent: he uses their nutty theories as Garrison's and as legitimate and factual. An amusing, to me, incident of this is what I could identify, my recollection of all the theoretical solutions not being all that clear now, as coming from what he paid Tony Summrs that Tony, without credit, took from Oswald in New Orleans, the fact that when Oswald was in the USSR someone using the name Oswald went to Bolton Ford in New Orleans and asked for an estimate for vehicles supposedly to have been used as ambulances in Cubs. My source was an FBI report.

As I now recall, and my recollection may not be correct, a small part of the Perrin story is in the script but not as Garrison was going to use it to add to his conspiracy charges to mark the fifth anniversary of the JFK assassination. But the rest of that garbage that had no basis in fact at all, about the "tramps" that Garrison knew were not tramps, is INCLUDED and is a significant part of the script.

Delphine Roberts, whose word can't be taken for anything (she had been Guy Banister's secretary) is treated as truthful and accurately informed, taken from Summers (31). Before that the entirely undependable Jack Martin, whose name this is not but he used it, is Seruggs or something like this, as my files will show) is treated as a solidly dependable source but how he attracted Garrison's attention to Ferrie is not in the script. Nobody believed Martin except Garrison.

He has Oswald as part of the conspiracy, as he did in his alleged case ggainst Shaw, but not as the shooter and as I recall unwitting.

The government has reels and reels of phone intercepts of Garrison from its tapping, and I have no reason to believe its tapping was limited to that which was authorized in the tax case against Garrison. It if leaks portions of them, of Garrison's conversations with Martin, it could make Garrison and the movie look ridiculous, as they are.

On 32, as I failed to note above, he has Numa Bertel (I think it is "Nouma but I'M not sure now and am not checking) as a significant "player," to use the word Garrison liked so much, in a different context, on Garrison's team. He wasn't in real life. He has Bertel an an investigator and driver for Garrison when he was an assistant DA and not an investigator or driver. There is no mention of the two detectives who actaully were Garrison's drivers, Lynn Loisel and Steve Bordelon. I suppose Stone bought the right to use Bartel's name.

There is no mention of the private money Garrison got and used, as for paying Boxley and for motel rooms for people Garrison wanted there, like me, or the many other uses, including personal, he made of the money raised for him by political friends who were wealthy businessmen, called "Truth and Consequences." There was a separate acoount under a fake name for this and I saw checks drawn on it.

33. Ivon in particular knew the pictured men were not tramps." He gave me the prints of those pictures by means of which I had two independent investigations made in Dallas be-

fore I returned there to break up the utterly insane additional charges that under Garrison's direction and designed Boxley faked investigations to validate, between election day and that year's anniversary. I wonder how he'll feel about this and other aspects of the script. I think that Stone prefers "hobos" to tramps. I think the script makes the thoroughly professional police office, Ivon, look silly and irresponsible. (Three men were winos.)

35. If I did not mention the name Stone uses for the non-existing woman lawyer on Garrison's staff as an assistant DA, it is Susie Cox. There was no woman in the entire office with a higher than clerical rank. The only actual staff woman's name he uses is Sharon. There was a Sharon on the city payroll and on Garrison's staff. (Secretary or typist, I think)

I've gone over my scrawled notes out of order, not beginning with the first page.

The first big thing in the script is the Richard Sprague silliness of the "tramp" pictures so magnified by Mark Lane, who is not in the script in any way, and even this story is changed radically to make it appear other than unreasonable, to have meaning. (22) One change is the actuality, again designed to make Garrison look reasonable and accurate, as he never was about anything supposedly factual, is to have those railroad cars moved into place after noon when the car from which they had been taken about an hour and a half after the assassintion were unattached, or was if its was a single box car, and had been parked behind the Central Annex Post Office for quite some time. For those who do not know about this stupidity, the men were winos and the only reason they were photographed at all is that they were walked north along the railroad tracks, over the triple-bridges and then east where they had to walk past the TSBD to be taken to police cars and that is the only reason they were there to be photographed in fromt of the TSBD by a news photog.

25. Oswald is military intelligence, the script says.

On this page the script also substitutes Arcacha's name for Bringuier's. As Garrison knows very well, it was Carlos Bringuier who picked the fight with Oswald that got them arrested and Sergio Arcacha had not been in New Orleans for quite some time and had not headed that branch of the Cuban Revolutionary Council for about a year, maybe more. So I wonder why the switch in names when it appears to make no difference in the script.

As in the book, Garrison knows so little about Banister, about whom he makes so much out of nothing, that he still has Banister's office on the second floor of that building. It was on the first. In the book he also has the building stairway to the second floor from there. It wasn't. It was a wide wooden stairway directly inside the 544 Camp St. doorway.

The note I wrote reads that "I note these small things because they represent Stone's going for all the greasy kid stuff long discredited and not getting even that straight. Not that he has to for a movie. But for "history," which I add, his proclaimed purpose? "With focus on Banister of all the nittiness beginning about 28." Of course, Banister is a real name and he has the script advantage of being dead and not able to sue.

30. Between the two of them Garrison and Stone know so little fact that they have "non-

goose" as an ONI operation. It is well and publicly known that it was the CIA's. Banister had no connection with it. (It was anti-Castro.)

And the guerilla training camp is a fiction.

My written notes end here.

In his Mack Sennett script, to use the words I used in writing Stone about what had been indicated of his script in the press, he does write a Pink Panther script with the entire Garrison operation also making another phrase I used to Stone, Keystone Kops.

This silliness of the "training camps" is illustrative. There was nobody capable of giving any training and aside from one, that was not a camp and at which no training was possible, they appear to have been, like that of Richard Rudolph (Ricardo) Davis', a scam

The one on the McLaney home off Pontchartrain Drive (or Blvd.) across that lake from New Orleans, the one that was raided, did house some zany Cubans, so stupidly irresponsible they brought explosives to it in an open U-Haul trailer, seen by the Neighbors. Garrison knew so little about it his secondary hero in this script, Al Osaer Oser, gave me the wrong street for it. They clearly had not even been there. Or they'd have known, as they didn't, that this stupid irresponsibility is what led to that raid. My source was the black man who lived on the lake side of that house. Those Cubans cleaned the place up, raking all the debris into piles and setting them afire to get rid of them. The grass caught fire and this man feared they'd blow the whole area up. It is ~~who~~ he who immediately notified the authorities.

Davis' was a different place, not far away. I have a taped account from him and from one of his then girl friends about his being notified that there would be a raid and of his wild dash to get his men out, confirmed by this woman. I have some pictures of that non-camp taken for me by the St. Tammany sheriff's offoce.

My point here is that Garrison was so ignoranet of any actualities, including those of which he spoke so often in self-promotion during his "probe" and about which he wrote and that Stone has in his script he doesn't even get his own mythology down correctly.

He casts Ferrie in the role of trainer of the Minutemen also apparently to be part of the nonexisting invasion of Cuba plans. This isn't even good fiction. Where did Ferrie (incorrectly described as a defrocked Catholic priest when he was never a priest and was expelled from the seminary over his sexual practisez) get the military knowledge to train even a boy scout? Never. He had none. But even if he did, did any Minutemen require any training for other than a direct military attack on Cuba? Not if one knows anything at all about them. I had a network director as a source and from him got some of their literature and training manuals. (After lending this material to a police department with which I worked, one with sharp interest in such dangerous people, and to the FBI, I gave it to Dave Wrone. He has promised to return it.) Those characters were trained in techniques ranging from surveillance to beginning with a sack of fertilizer and blowing buildings up. What did they need of a Ferrie! Besides which, the Minuteman camp was located elsewhere

and had no connection with the Cubans. Garrison knows about it only because it was raided by the police and the names of those men were published.

What I am saying is that this is more the script of a comic strip than of a serious movie, despite Stone's reputation and the $35-40 Millions Warner has invested in it.

I did have a few other notes I'd forgotten were with the script inside the notebook with the script.

The first notes not only that Garrison had no woman in any responsible position on his staff, formally or informally, as Boxley was not a city employee, he or this script has her saying what is ridiculous and impossible and 100% factually incorrect, and this from what if known publicly. Like that the Francis Gary Powers U-2 flight, that was shot down deep inside the USSR, ne ar Sverdlosk, originated in Japan, at Assugi. It is without question that this flight originated in Turkey and it is well know that the U-2 did not have that range and also that those based in Atsugi were mainly for overflights of China. This script says of Oswald that he "knew about " it and that. He in fact had no such knowledge about any U-2 flights, particularly one originating in Turkey, and all he could have known of them is, to the limit of the radar, which direction they went in and returned from and their elevation at the time radar picked them up. The script, whether Stone of Garrison being immaterial because Garrison read and approved the script, attributed this "information" to the "military! as I recall no further identification, and in fact the U-2s were not a military operation, were exclusively the CIA's, and it used non-military pilots. The script says the purpose of the Powers flight was to break up a "peace conference" when there was none to break up. It was the Khruschev-Eisnehower Paris "summit" and it was not broken up because of the overflight but because of Ike's refusal to apologize for it. So much for this combo's knowledge of or interest in fact and truth.

But then Garrison had his own word for liberties with truth and fact - he "quantified" to reach his misrepresentations of both.

But this script actually has Oswald "part of that," referring to the breaking up of the summit!

On 35 the script has Oswald wanting to leave the USSR because "he was getting nowhere," one presumes ~~from~~ in his intelligence activities there. Actually, Oswald hated the USSR. The script has him given a speedy exit passport. He wans't. It took some time and as the script does not say, it was good only for return to the US.

Enlarging on Tony Summers' active imagination of what Oswald did at Jaggers-Chiles-Stovall, the commerical printing plant in which he had one of the least-important and lowest-paid menial jobs, this script has that plant "making" maps for the U.S. Army. Of course it did no such thing. The Army Map Servixe did that. This plant did nothing but print and most of that work was for commercial advertising.

On 36 what the script has Garrison saying about Oswald is inconsistent with Garrison's having charged him as a co-conspirator in the Shaw prosecution.

I got the impression on 37 that they are having Ruby's fatal cancer injected into him. I am not certain whether Garrison said this earlier but I think he did.

In one sense only is this script faithful to fact and reality: there was no theory too nutty for Garrison not to "quantify" it into reality. and for Stone to use.

I have no knowledge of Hollywood and its scripts but after reading this mishmash of stupidites, known impossibilities, rabid nightmares and complete fabrications I still find it difficult to believe that any corporation would invest $35-40 millions dollars in it, that anyone with Stone's reputation and his string of honored productions and his personal and professional experiences could ~~either~~ write such a sick and silly script and then produce it.

It is remarkably contemptuous of American film audiences and critics and of the history and the man to which and to whom Stone says he is dedicated. His actual words, in the light of this script, are gruesome and indecent.

I now refer to the phone call I got from a Ms. Rosconi, who said she was on his staff and in Dallas with him last Wednesday, 3/13. She then told me that they had just gotten my February 8 letter to Stone and in effect and pleasantly they appreciate it. They were both fans of my writing, referring to "three" books, my first three, particularly of Oswald in New Orleans, she said, which was the fourth. She asked if they could call back the next day or the day after, or the 14 or 15th and I said either. I have a short memo on this. I've not had the call yet and I then found it hard to believe that she had read my letter and could be so pleasant and sound so pleased. In it I referred to two of the larger lies about himself in Garrison's book, matter of which I was part and have the most intimiate and complete knwledge of all. I do not repeat these two matters but I do note that both are in still a different and also false version, each, in the script. They are significanct parts of the script and it will be interesting to see if Stone has any interest in truth, which I am confident he doesn't, or makes any changes. In both Garrison lies and is asbolutely ridiculous. The less significant one if represented truthfully would serve the thrust of the script because it began with a death threat against Garrison, the more important one is how Boxley came to depart Garrison's nuthouse. Stone can't tell anything close to the truth on that without a radical departure from his portrayal of Garriosn ~~and~~ as Dick Daring and as a wise and intelligent one at that.

What "research" Stone did is clearly limited to the nutties of the nutty literature because he has nothing else in the script. It is the kind of script one would expect from a child, not a mature man, leave alone an honored on in movies.

It does close on an eloquent speech by Garrison in the form of ~~the~~ his closing argument he did NOT make in the Shaw case.

This sordid business amounts to self-ridicule by Stone of Stone.

As I look and think back, and that includes quite a few years, I can't think of a single writing in which the author makes himself so much of a mark for ridicule and contempt, any justifying more conptempt or asking for it, any as unfactual or self- and

audience- and history-.and nation-demeaning. Nobody could expose Stone for the wretched commercialize of great tragedy that he makes of himself in this script and what he has said of his purposes and alleged dedication in writing it.

At the same time I think he has correctly perceived that the time for a movie treatment of the subject has come and that the market has been well-prepared for a pretendedly serious treatment that is actually the precise opposite. So many books have prepared the country for all this nuttiness and for its acceptance by the mass of the uninformed, suspicious and politically-immature potential audience, unless thoroughly and widely exposed this can well be the financial success represented by the reported Warner investment in it and the large effort already boasted of publicly, like six casting crews ~~along~~ scouring the country to cast players who will suit Stone for the many parts.

That Garrison, who initiated and publicized so widely so much of the misinformation and disinformation about the JFK assassination, is cast in the role of Earl Warren, has its own special appropriateness because it it the former chief justice who presided over the cruel hoax of the official mythology by which history, the people and the world were so indecently misinformed.

Notes and additions on reading:

p. 1. It was not necessary for the CIA or any other agency to do a thing to destroy's what Garrison was up to. He did it all to himself. He also had no case at all against Shaw.

Louis Ivon, a regular member of the police department, was assigned to Garrison as his chief investigator, all of whom were detectives.

Alcock and Oser were later city judges.

2. Nancy Perrin Rich, an at best dubious source, was a Warren Commission witness. This reference is to one of her ~~xxxx~~ several husbands, who had killed himself a year before the JFK assassination. Boxley and Garrison believed and Garrison was going to charge the long-dead Perrin with being an assassin on the Grassy Knoll. I broke that up 11/68.

Guy Banister, former FBI SA and SAC in Chixago, after medical retirement was one of the higher officials in the New Orleans Police Department, was fired and started his own detective agency. (Some detail in Oswald in New Orleans)

3 On the name switch, from Bringuier to Arcacha-maybe because Bringuier sues at the drop of a feather.